

ISSUE 31

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NEXT GENERATION

*The BBC-banned episode:
The High Ground*

TERRY NATION

Looking after SURVIVORS

HITCHHIKERS GUIDE TO THE GALAXY

*Mark Wing-Davey as
Zaphod Beeblebrox*

DOCTOR WHO & BLAKE'S 7

*With make-up artist
Sheelagh Wells*



BLAKE'S 7



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From Cover: Dr Crusher caught up in terrorist activities in the *Next Generation* episode *The High Ground*



Sheelagh & Mark Wing-Davey / TV Zone



Hitch Hikers... © Mark Davey

Editorial

You will see from the letters pages that the BBC has been quite open in its reasons for not showing the *Star Trek: The Next Generation* episode *The High Ground*. Although the video of the programme is available, not all UK readers will have seen it, so this issue we're devoting our Fantasy Flashback to the story the BBC felt it could not show. Then you can make your mind up as to whether it should have been shown or not. Our feature writer certainly has his own strong feelings on this.

Interviews are arriving thick and fast at the *TV Zone* offices, including *Doctor Who's* Tom Baker (for next issue!) and David (*Sapphire & Steel/The Man from UNCLE*) McCallum. The next issue is published on 25th June.

Jan Vincent-Rudzki

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Compiled by Dominic May,
Stuart Clark and Jane Killick

More Who

A further run of *Doctor Who* repeats is still expected for later in the year. Despite ratings not far removed from those attained by the last new series in 1989, BBC 2 Controller, Alan Yentob, is reportedly very pleased with the viewing figures achieved, given the time and day rostered. The next repeats are believed to be scheduled from September for a run of up to 28 weeks. The Videozones chart for The HMV Shop at London's Oxford Circus had *The Tomb of the Cybermen* in first place, with *The Claws of Axos* fifth. After four days in the shops, BBC Video was delighted to report sales of *Tomb* in excess of 23,000 copies. Reportedly, the video has entered its third duplication run. Murmuring rumours have reached us of the possibility of some delay with the release of the *Shada* video. Further to *TV Zone* #29's report of the colourisation of the episodes held in black and white by BBC Archives or the Jon Pertwee story, *The Demons*, the results of episode one have been very encouraging with a quality believed to exceed that of the NTSC episodes of *The Sea Devils*. *The Late Show* team is rumoured to be so impressed that a Summer repeat on BBC 2 of the whole story in colour cannot be ruled out.

Virgin Books have delayed commissioning further New Adventure *Doctor Who* novels in the hope of some decision being reached over the series' future direction, but with still no judgement made, editor Peter Darvill-Evans will need to push ahead utilizing the Seventh Doctor, despite some desire to progress to an Eighth incarnation. To maintain interest, companions will be varied for the set of books commissioned for post-August 1993, utilizing Ace, Bernice Summerfield (to be introduced in *Love and War*) and Kadiatu, a black female warrior from future Earth (to be en-

countered in *Transit*). The current publication schedule for '92 is: *Cat's Cradle: Witch Mark* by Andrew Hunt (June); *Nightshade* by Mark Gatiss (Aug); *Love and War* by Paul Cornell (Oct); *Transit* by Ben Aaronovitch (Dec); and for 1993: *The Highest Science* by Gareth Roberts (Feb); *The Pit* by Neil Penswick (Apr); *Deceit* by Peter Darvill-Evans (June); and *Lucifer Rising* by Andrew Lane & Jim Mortimore (Aug). *Love and War* through to *Lucifer Rising* are all set around 2500 AD and are collectively called *The Future Histories*.

The one-day *Doctor Who* event being held on 31st May at the Paisley Arts Centre (see *TV Zone* #30) has Tom Baker, Nicola Bryant (Peri), Nicholas Courtney (The Brigadier) and ex-producer John Nathan-Turner among the guest speakers [box office on (041) 887 1010]. Further one-day and two-day affairs are likely at other sites, the one in Bristol being due to open in July. Colin Baker was on hand to help open the exhibition on the Isle of Wight.

Trek Update

Confusion was caused by the BBC 2 announcer claiming, during the end credits of *The Best of Both Worlds Part 2*, that *Star Trek* would return later in the year. However, when quizzed, the BBC Press Office stated that this was the last episode to be shown for the foreseeable future as the rights to screen the series now lie with BSkyB. See the Letters pages for the BBC's official response. The announcer was, in fact, referring to reruns of classic *Star Trek*, which will commence before the end of the year. A spokesman for BSkyB said that they have not scheduled the series at the moment. It could therefore be at least two years before new episodes of *The Next Generation* are seen on UK tv.

Paramount are reportedly looking at stories for *Star Trek VII*.

More And More Star Trek

Season Six of *Star Trek: The Next Generation* was widely expected to be the final season of television adventures for the crew of NCC-1701D. However, this may not be the case. It would seem that Paramount are

entering into negotiations with the actors for a seventh season, and possibly beyond... It this works out, 1994 could be the biggest year for *Star Trek* ever. *The Next Generation* would be presenting its seventh season, the original crew may well be presenting their seventh big screen adventure and *Star Trek: Deep Space Nine* could be well established and showing us its second season!

Next 5th Season

Some snippets of information about the remaining four episodes in *The Next Generation*'s fifth season are as follows: 1. *Borg* has the discovery of the remains of a crashed Borg scout vessel, and in the wreckage they find an young, injured Borg ('Hugh'). This episode also features the reappearance of Whoopi Goldberg as Guinan, who, due to other work commitments, has been absent for much of this season.

The Next Phase sees the Enterprise encounter a distressed Romulan ship. It also sees a memorial service being held for Ensign Ro and Geordi. The problem is that Geordi and Ro don't feel dead...!

Inner Light looks to be the major Picard story of the season. We meet Picard's son and daughter, or rather Kamin's son and daughter, for Picard has a new identity. The story covers the life of Kamin up to the age of 85 on the planet Kataan. The role of Picard junior has been clinched by Patrick Stewart's real life son, Daniel Stewart, in his television acting début. *Time's Arrow* is the season's final episode. As with *Three* and *Four* it will have a

cliff-hanger ending. An archaeological dig makes a discovery that takes the Enterprise on a journey through Time. Something goes wrong and Data is lost in Time. The story will also feature Guinan in a surprise rôle.

Production of the series is currently on hiatus with filming on *Time's Arrow*: 2 expected to begin sometime around mid-July.

Deep Space Nine

Work is continuing on developing the new series. It is being constantly shaped and reshaped ready for casting and shooting this summer. Nothing is yet definite and may well change. The Commanding Officer of the Space station is a former Starfleet Captain who is struggling to bring up a teenage son. He is a 'man of action' and has a problem with Captain Picard of the Enterprise. This stems from the fact that his wife was killed in the battle at Wolf 359 by the Borg following their use of Picard's knowledge after he was transformed into Locutus. The station commander cannot divorce Picard from Locutus. The Station's Chief of Security is still the shape shifter. A character from a light-gravity world who is paralysed by normal Earth gravity and has to exist in a wheel-chair has been deleted from the programme. Too many obvious solutions to the character's 'disability' were realized to exist in *Star Trek*'s time. The rumours of a Ferengi-run bordello appear to be true! — although a character who is a prostitute may be dropped. Familiar characters joining this new crew are almost certainly

On 6th July comes two new releases from the BBC's *Audio Collection*, audio recordings from wiped *Doctor Who* stories under the banner of 'The Missing Stories'. The proposed release of the soundtrack to *The Tomb of the Cybermen* has been postponed.





Captain Picard is old enough to have two children in the Next Generation episode *The Inner Light*

Chief O'Brien, Keiko and their baby. It is very probable that Ensign Ro will be joining the station crew. The producers are also talking to Wil Wheaton about a possible involvement. The most interesting report about the new series, however, is the strongly rumoured participation of Leonard Nimoy in some kind of producer-type rôle. It would seem that he is keeping close tabs on the development of the programme!

UK Trek

Bad news for people waiting for Season Five of *The Next Generation* on video. CIC will not be releasing these tapes until September/October of this year. To make the wait worthwhile, however, at the same time as the fifth season is released a rental version of *Star Trek VI* will hit video stores with extra footage unseen in the cinema print!

Fine Art Thunderbirds

Derek Meddings, the man who designed and created the various Thunderbird craft, is finally getting the recognition he deserves. Starting in June, a set of fine art prints based on his Thunderbird designs will be released. June will see the release of the Thunderbirds 2 and 3 prints.

The rest will follow with short gaps inbetween. Each print will be from a limited run of 500 and will be individually signed and numbered by Derek Meddings. Since these are fine art prints on quality card the price is not cheap. An unframed print is £24.95 while a framed print is £42.95. In general these prints will only be available through mail order.

MIP-TV

The tv sales market in Cannes during April saw the usual plethora of the weird and wonderful. From Australia comes *The Miraculous Mellops*, a children's/family Fantasy series about interplanetary agreement, faith, trust, young love and Gordon Gekko-style avarice. Canada has provided *Clive Barker: The Art of Horror*, a 30-minute profile of the famous Horror writer and director, plus *Jupiter Café*, a half-hour sitcom pilot about an awkward teenager, who has an after-school job in a Jupiter diner. The US provided several new entrants: *And You Thought Your Parents Were Weird* is a 90-minute tv movie about two teenagers who invent a talking robot; *Invader's* a thriller about three men who set out to save the world from alien conquest; *Psychic's* a 90-minute suspense

thriller, starring Michael Nouri, in which a psychology teacher lures his pupils into a universe of telepathy and murder. Bossa Entertainment was promoting *Bloodties*, a tv movie about a family of American vampires, struggling against prejudice. *Grave Secrets* stars Patty Duke, David Selby and David Soul, and deals with the peculiar happenings when a couple move into a new development built on an old cemetery. On a lighter note is *A Party Called Earth* from International Creative Exchange, featuring alien teenagers from another galaxy, who descend on the Earth to party! An evasive serial killer is stalked by a criminal psychologist with psychic skills in MGM/UA's 2-hour tv movie, *Night Visions*.

Audience

The 7th April episode of *Quantum Leap* topped the BBC2 chart for its week with 5.39 million and obtained 23% of the available audience. It was the 68th most watched programme that week. *Leap* dropped one place the following week but increased its audience to 5.66m. The final part of *Red Dwarf V* attracted a season high of 6.34m (27%). The first of *Steven Spielberg's Amazing Stories* (overall 33rd place) scored a spectacular 8.8m, but subsequent tales are unlikely to maintain that figure. The denouement of *Growing Rich* achieved a surprisingly high 9.72m for overall 31st position.

Doctor Who: The Sea Devils: 4, 5 and 6 scored 3.37m, 3.1m and 3.04m respectively, episode 5 notable for beating *Thunderbirds* (2.82m), but the result is misleading because both programmes were aired 30 minutes earlier than usual. *The Next Generation* continued to realize consistent figures: *Tin Man* 5.25m (22%), *The Most Toys* 5.5m (24%), *Sarek* 4.58m (22%) and *Ménage à Trois* 5.29m (24%) and it is likely that *The Best of Both Worlds* (2) will see the series go out on a high due to positive word of mouth for the first part. *Northern Exposure* has regularly gained between 3 and 4 million. *TV Heaven's Randall and Hopkirk* episode tallied 3.56m, but was easily beaten that week by Channel 4's *A Nightmare On Elm Street* with 6.8m (38% and 64th position overall). The latest screening of *Back to the Future*

on BBC1 managed 9.96m for 25th place in the Top 100 and BBC2's *Spiderman* fared reasonably with 4.13m (20%). *The Addams Family* has not managed to improve its 2.7m average rating, while *Voyage*, has slumped in popularity, its 19th April edition obtaining only 1.82m. If soaps are excluded, *The Next Generation* and *Quantum Leap* figure regularly in the Top 10 drama series on UK television.

Animation

13 half-hour animated episodes of *Conan The Adventurer* are to be produced by Sunbow Productions in conjunction with a still to be revealed European co-production partner.

Turner Broadcasting is to establish Cartoon Network, its own 24-hour cartoon channel, as a result of acquiring the Hanna-Barbera library (see *TV Zone* #25). The launch date of a basic US cable service has been set for 1st October with a proposed European service to follow. EVA Animation has been formed to develop adult programming including *Robert Creep*, a 26-minute pilot currently in production, which has been pre-sold to Channel 4.

Things To Come

Production on *Project X*, Gerry Anderson's first live-action series since *Space 1999*, is reported to be set to commence next year for independent company Mentorn Films, which was part of a consortium that unsuccessfully challenged LWT for the London weekend franchise. Also reported is that more than five years after its pilot, Gerry Anderson's *Space Police* may actually go into production. Produced by Gerry Anderson and Christopher Burr, it tells the tale of Lt Brogan (Shane Rimmer), an old-fashioned policeman in a futuristic police force fighting against organized crime on a *Blade Runner*-inspired planet. The pilot features a *Thunderbirds*-type rescue sequence and startling effects mixing puppets and live actors. It received a mixed reaction from fans when it was shown at the '87 World Science Fiction Convention in Brighton. Anderson is in close consultation with an independent production company in Britain about making the series. No one is admitting how

far negotiations have gone, "for contractual reasons", but it looks like the deal is almost in the bag. Granada TV will produce a further two-hour **Sherlock Holmes** adaptation and is optimistic that, once the ITV Central Scheduler has been appointed, two more stories of the same duration can be filmed this year. The one definitely proceeding is **The Sussex Vampire**, which has been written for tv by Jeremy Paul from Conan Doyle's short story which had the traditional spelling of vampire. Jeremy Brett and Edward Hardwicke return as Holmes and Watson. Filming is under the direction of Tim Sullivan and has taken place in Manchester, the Cotswolds and Warwickshire, finishing on 29th May. The cast includes Roy Marsden, Keith Barron, Elizabeth Spriggs and Maurice Denham.

Paragon Entertainment of Toronto is producing **Nick Knight**, a 13-part vampire cop drama in hourly episodes, with TriStar and Germany's Tele München for CBS Television. Paragon is also behind nine new 30 minute episodes of a paranormal thriller, **Beyond Reality**, starring Shari Belafonte and Carl Marotte for the USA Network. Laurel Television of LA with ABC Television is developing a mini-series based on Stephen King's novel, **The Stand**.

The BBC's newly relocated documentary features unit at Elstree is working on a BBC2 themed evening, 'Monster Night', for transmission some time in the next 18 months. Similar to the recent 'Wet and Windy' evening, it will be dedicated to all things monstrous, real and imagined. Ellis Peters has signed an agreement with Central Films, the company behind **Inspector Morse**, to develop his **Brother Cadfael** mysteries into a 12th Century detective series. The books concern Brother Cadfael, a former soldier in the Crusades, who became a hermit at a Benedictine Abbey.

Virtual Reality Productions, a subsidiary of The Travelling Matte Company who pioneered the use of computer-generated environments in tv, is working with Broadsword Television (**Knightmare/Cyberzone**) to develop **Sir Norm**, a new series which could see interactive tv taken a step further. Intended to be based on Laserdisc technology, the series will feature an animation character whose movements can be manipulated by children who telephone in their storyline ideas.

Satellite

Thames Television has decided to go ahead with an Astra satel-

lite channel in a joint venture with BBC Enterprises, stakes in which will be held at 20% and 15% respectively. The currently unnamed undertaking is to be funded by subscription and advertising (although the service will be offered free initially), will run for 18 hours a day and is expected to be up and running by the end of the year or possibly earlier. Programming will be mainly drama and entertainment during peak hours, utilizing both organization's archives. BBC Enterprises has made a strategic decision not to sell its programmes to rival cable and satellite broadcasters and to invest in four other commercial niche satellite channels by the end of 1994 specializing in films, documentaries, children's programming, wildlife and news.

Shorts

BBC Video has provisionally scheduled **The Making of the Hitch Hikers Guide to the Galaxy** for release in September. The video is being written and directed by Kevin Davies, who was responsible for the series' graphics, and is expected to utilize some of the out-takes as reported last issue plus recordings made during the original production. Price: £12.99. The BBC has bought a substantial number of episodes of **The**

Man From UNCLE, but is unlikely to broadcast them before the Autumn. Meanwhile, episodes are being released on video soon. A Summer start for Gerry Anderson's pre-**Thunderbirds** opus, **Stingray**, is likely. **Quantum Leap** should continue into its next season due to its current ratings success, and **TV Zone** certainly has some more features on the series planned. Added to the BFI Popular British Television of the 50s and 60s children's bill of fare at London's MOMI on 2nd June is a 1960 episode of **The Outcast**. According to some reports the US 24-hour cable channel, Sci-Fi, will go on air by the end of the year with Fantasy and Horror programming including **Doctor Who**, **The Hitch Hikers Guide to the Galaxy** and **Captain Scarlet...** from the UK and US series such as **Buck Rogers**, **The Incredible Hulk**, **The Bionic Woman**, **The Invisible Man** (McCallum), **Battlestar Galactica** and **Hitchcock Presents**. Other reports seem less optimistic.

Is there life after BSB? For RPTA/Primestime's late lamented SF Soap Opera, **Jupiter Moon** there is, as Yugoslavian broadcaster Kanal A of Slovenia has actually gone and bought it! **Twin Peaks: Fire Walk With Me** has premiered in Japan. A recent press conference was attended by Kyle MacLachlan, who was surrounded by the usually demure Japanese photographers. MacLachlan said, "It is very appropriate that **Twin**

Peaks should come here first, since the Japanese reception of the television series was so overwhelming." UK theatrical and video rights have been picked up by Guild Entertainment and the series will be shown on Sky. Guy Vardaman (see **TV Zone** #30) has been busy providing computer graphics for the US pilot of **Red Dwarf**. He worked with Mike Okuda, who works in the art department for **The Next Generation**, and provided strips of graphics for the background monitors on Red Dwarf. The pilot has yet to be shown in America and could still be taken up as a series if the ratings and audience reaction are good.

'Puppets Are Go' is a talk being given by Richard Gregory and Christine Glanville at London's MOMI on 17th June (Box Office 071-928 3232), which will look at how film and tv puppetry has developed.

The Flash has shot into view on Sky One, with the two-hour pilot shown on Friday 8th May. The series was first previewed with a colour feature in **TV Zone 12**, and a complete episode guide was in the **TV Zone Special** #4. Full details of back issues on page 23





TV Zone Letters
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Unification Window

Tom Middlebrough

Speke, Liverpool

As per your request, and with reference to Elaine Cottam's letter in issue no 30, my opinions are totally in agreement with her comments about ST:NG's 2 part *Unification* episode.

What could've been a classic was nothing but dull and drawn out, and after watching the episode at least twice since first renting it, I'm still of the same opinion. I can't help wondering what the original proposed two part opener for season 5, *Return to Forever* would've been like had it gone ahead. A much better choice for a Spock story I think, although that is now a matter of conjecture.

On a lighter note, many of the windows on the Enterprise D seem to be positioned in such a way that they would actually be in the floor of a room. It seems time for the producers to show such a room or area of the ship in a future episode!

Keep up the good work.
Editor: On the other hand...

John C Rafferty

Waterlooville

I have just read Elaine Cottam's letter, re *Unification*, and I can't agree with her. I am 38 years old and have been a fan of *Who* and *Trek* since they began. I have all the books and videos etc. I know you will cut this letter as it is (a) too long, and (b) so as not to spoil *Unification* for anyone who has not seen it.

I found Sarek's death very moving, and the gentle way they portrayed his illness during his final meeting very poignant. Mr Lenard gave an excellent performance. I enjoyed the amusing scene, when Picard fails to sleep with Data watching him etc. It was interesting to see Romulus at last. The action on the Enterprise, looking for the



Mr Spock, in *Unification Part 2*, receiving a letter of complaint from a disappointed fan?

missing ships, and the battle were also good. I thought it was an excellent story. I know people will say Spock would have felt his father die, and would not need to have been told by Picard, and surely Ms Troi would have sensed the Romulans were an invading force. So what, this is unnecessary to the story and would have slowed it down. This 'continuity' thing people go on about is rubbish. It is a good story, and enjoyable escapism, that is good enough. Most of the time the 'continuity' comes from assumptions in books. People confuse the two, just because it's in a book does not mean the tv version must go along with it.

Anyway, I enjoyed *Unification* very much. I liked Data being taught the 'neck pinch' by Spock. I hope he continues to use it.

I have *The High Ground* and I can see how the BBC would find it sensitive, however if they were using a letter time slot, I am sure it could have been shown.

Graham Cox

Silkmore, Stafford

I am writing to say how much I agree with Elaine Cottam's in issue 30 about *Unification*. I could not stand to see the writers throw away such a good opportunity to make the best ever episode of *Star Trek: The Next Generation*.

Believe me, if ever there was an episode I wanted to love, *Unification* was it, all because of Spock's involvement.

But next to episodes like *A Matter of Time* and *The Game* it was rubbish and not worth hiring. Just two more things. The first is, I hope the dropping of *Dueling Qs* is not going to mean we won't be seeing Q season five. The second is, ooooooooh pleeeeeeeease make it be Captain Kirk in *Cause and Effect*.

Editor: You may find yourself disappointed on two counts!

Other Voyages

John Gosling

Milton Keynes, Bucks

I thought readers might be interested in the following piece of *Trek* trivia, which was reported in the April 1992 issue of the British Interplanetary Society magazine *Spaceflight*.

On November 24th 1991, the Space Shuttle Atlantis was launched. Normally, each morning crews are awoken by an appropriate or crew-person's favourite piece of music. But on this occasion they received a message on the first day of the mission from Patrick Stewart, recited to the accompaniment of the *Star Trek* theme.

"Space, the final frontier. This is the voyage of the Space Shuttle Atlantis. Its ten day mission to explore new methods of remote sensing and observation of the planet Earth. To seek out new data on radiation in Space and a new understanding of the effects of microgravity on the human body. To boldly go where... 255 men and women have gone before."

He continued by greeting the crew. "Hello Fred, Tom, Story,

Jim, Tom and especially Mario." Mission specialist Mario Runco is a big fan, hence the special mention.

"This is Patrick Stewart, choosing not to outrank you as Captain Jean-Luc Picard, saying that we are confident of a productive and successful mission. Make it so."

Flight Commander Frederick Gregory radioed back, "Good morning, Enterprise."

After the naming of the test orbiter Enterprise, it is nice to see this special link continued. Speaking of *Trek*, I have just purchased the CIC video containing the episode, *The High Ground*, and thought I would add my penny's worth to debate on the speeded up tapes and censorship issue.

Though I tried not to notice, I have to say you can hear a significant difference between the CIC and BBC transmissions. Riker's voice especially is almost soprano in places. It sounds really dreadful at first, though I think I got used to it after a while.

The High Ground is certainly one of the best episodes I have seen. One fault of *Star Trek* is the overall niceness of it. In this big wide galaxy of ours there have got to be some really unpleasant things and people, and for the first time *Trek* zeroed in on this without its customary sickly sweet optimism. People died, and died nastily and pointlessly in a story which made little distinction between good and bad. Without wanting to sound a bit sociopathic, I really thought this made it a far superior episode. Let's face it, even the Borg are totally inoffensive in the context they are presented. You can't feel threatened by them, you can't feel distaste or loathing for their actions.

Science Fiction needs to get closer to the truth and as a medium is an ideal outlet for just this kind of discussion. It was therefore all the sadder that the BBC chose to censor the episode.

Editor: More on that very subject coming up, but first...

The Seventies

Guy Pitchford

Richmond, Surrey

Thank you for the *Seventies Special*, which covered a lot of things that I had been meaning to drop you a line about for a long time, but never got round to

through laziness. Even so, here are a few questions I hope you will find interesting.

I'm glad you mentioned **The Stone Tape**, which I remember well from all of twenty years ago, and the terror it instilled in me at the age of nine. Has it been repeated since then? If not, do you think it's worth twisting the Beeb's arm?

As for **Ace of Wands**, please tell me the name of the villain played by Brian Wilde, who subsequently found fame with **Porridge** and **Last of the Summer Wine**. The character was certainly different to that of warlord Barraclough of Slade Green Prison! It's been quite a while since I saw **The Changes**, but I remember thinking as I watched the first episode that footage from the film version of **Quatermass and the Pit** was used. Am I correct?

Lastly, but most importantly for my sanity, there was no mention in the Seventies Special of **Escape into Night**, a children's time serial shown on ITV in the early Seventies. I assumed that the film **Paperhouse** was based on this, as the storylines were so similar, but there was no mention of the TV serial in the 1989, June preview of **Paperhouse** in **Starburst**. Does anyone out there remember **Escape into Night** besides me???

Editor: As far as we know, **The Stone Tapes** was never repeated. Brian Wilde played Mr Peacock in the 3-part third season **Ace of Wands** story Peacock Pie (by PJ Hammond). We can confirm that model footage of houses collapsing from Hammer's **Quatermass and the Pit** was used in the first episode of **The Changes**. Sorry, we should have mentioned **Escape into Night**. Both this serial and the film **Paperhouse** were based on the book **Marianne Dreams** by Catherine Storr.

Hard-Nosed

James Miller

Kenilworth, Warwickshire
I was glad to see some **Blake's 7** in the Seventies edition. Disappointed, however, that it was just a restatement of the long standing complaints of Sally Knyvette. Of course, in the late Seventies, these gripes were essential to the TV critics of the national press, who until that time had offered no more intelligent observation on the series than

'there aren't seven of them anymore, because Gan's dead, and if Oric replaces Gan making it seven, that means there were eight before... etc'. A line of speculation that was to cause cerebral overload among press critics when Gareth left. Of course, the newspapers represented the case of the dissatisfied Knyvette and Chappell in their quest for more strongly-written roles, because it gave them a chance to run some pictures involving ray guns and tight trousers with hilarious captions worthy of Benny Hill. Such a committed and distinguished profession is journalism. However, then as now, I think the actresses were worrying unnecessarily. I never thought of Jenna as Space bimbo/clothes horse/Barbarella-with-angle-poise-lamps but as a strong supporting character in a well-structured team (let's not say 'ensemble' under the circumstances) and Sally always made her far too hard-nosed to be a mere stereotype; brave men indeed who wrote her rude letters! In fact, I was always impressed by the lack of sex-stereotyping in Terry Nation's view of the future. Besides, if anyone on that ship was a sex object it was Paul Darroo in his creamy leather overalls, according to more than a few female viewers.

Editor: Is this the view of other **Blake's 7** fans? Let us know...

Irwin who?

Keith Whitburn

Harwich, Essex
I have been reading **TV Zone** for

The film **Paperhouse** was, like **Escape into Night**, based on the book **Marianne Dreams**



some time now and would like to ask a question. Why are Irwin Allen's shows so totally ignored?

I know **Star Trek** may be very popular, but for a magazine which exclusively concentrates on weird and wonderful cult television, to ignore the likes of **Lost in Space**, **Land of the Giants**, **Voyage to the Bottom of the Sea** and **The Time Tunnel** is a shame. In fact, to the shock of many **Star Trek** fans, **Lost in Space** not only aired before **Star Trek** but was a lot more popular. Out of the last 30 issues of **TV Zone**, **Lost in Space** has been mentioned once in issue 23, but that was only a video guide, and the other Irwin Allen shows not at all. I live in hope that in a future **TV Zone** Irwin Allen's name will be mentioned.

Editor: Our Sixties Special featured interviews with Jonathan Harris of **Lost in Space** and David Hedison of **Voyage...**. Most **Trek** fans probably know that **Lost in Space** preceded **Star Trek** and enjoyed a great deal of popularity — but not enough to spawn a movie series and two spin-off TV series. Never fear! More Irwin Allen coverage is in our schedules. Now some controversy of the **Trek** kind...

Trek-jerk

Scott B Hutchison

North Woolwich

I thought you'd like to see a copy of a letter the dear old Beeb sent me regarding that ST:TNG episode, and also their future plans to broadcast seasons 4, 5 and 6. Apparently they

don't know if these series will be in Dolby Surround Sound or not.

Secondly, what is the status of the latest **Star Trek** series I've heard about, **Star Trek: Deep Space Nine**? I read a letter in May's **TV Zone** about this and was flummoxed. Can you enlighten me?

Dear Mr Hutchinson,

Thank you for your enquiry regarding the scheduling of **Star Trek: The Next Generation**. The BBC's decision not to screen the episode **The High Ground** was far from being a 'knee-jerk' reaction. Apart from the incidents of violence in this episode which include indiscriminate shootings, bomb explosions and shackled kidnap victims, the whole tone is one of trying to justify terrorism. While accounts of terrorism are given from different ages and different regions, the situation in Ireland is clearly the model for this storyline — not least because the sympathetically portrayed terrorist leader is called 'Finn'. Picard gives Data a history lesson in trying to explain the reasons for terrorism still being used in the 24th Century in which he talks of terrorism being successful in the 'Unification of Ireland in 2014'. This episode was due to play on the 15 January, 2 days before seven civilians were murdered in a bomb attack, 3 days after a car bomb exploded in Whitehall and 2 days after a huge arms seizure in West Belfast. Although we understand the frustration this gap causes the dedicated **Star Trek** fan, our responsibilities as Public Broadcasters have to take into account the distress that this episode may cause the victims of terrorist violence.

As for your comments regarding the running order for Season 3, the BBC has adhered strictly to the original US running order with the exception of **The High Ground**.

The BBC has not yet acquired Years Four and Five of **Star Trek: The Next Generation** as when the original negotiations for the series took place in 1988 we failed to predict its huge success so entered into a joint venture with Paramount TV and Sky Television allowing the BBC exclusive rights on the series until July 1992 and Sky exclusive rights until July 1994, so we cannot show Years Four or Five until this date at the earliest.

The original series of **Star Trek** will start its repeat screenings this Autumn.

Yours sincerely,
Mandy Bridger
Programme Executive, Series
Programme Acquisition

Editor: So we hope nobody was fooled by the BBC announcer's statement after **The Best of Both Worlds** Part 2 that '**Star Trek** will be back later this year'? They were, of course, referring to re-runs of the original series. Nice to see the BBC is big enough to own up to its mistakes. Keep writing!



THE MYSTERIOUS VULCANS...



Vulcan high priestess T'Lar attempts *fai-tor-par*, to restore Spock's *katra* to his body in *The Search for Spock*

AFTER twenty-five years of *Star Trek*, Vulcans remain quite a mysterious race. The main reason for this is that the only 'Vulcan' we have really been able to study is a rather unique half-human one, Spock. In this article we shall try to separate Spock's characteristics from those of bona fide, full Vulcans, but by considering Spock we can gain valuable insight into one of *Star Trek's* favourite races.

Vulcans have been particularly expanded in many of the *Star Trek* novels, but since most of these are written by writers who have nothing to do with the show we shall not consider them here. This article will use facts solely derived or inferred from the filmed voyages of the starship Enterprise. One special exception, however, is made at the end...

Basic Characteristics

During the course of the first season of original *Star Trek*, the writers, the producers and Leonard (Spock) Nimoy himself shaped the character and his abilities as a half-Vulcan. It offered tantalizing clues as to a full Vulcan's abilities.

Almost everyone must know by now

Opposite page: Spock in the heat of *pon farr* in *Amok Time*

that Vulcans are rational, thinking beings. Their lives and their thought patterns are controlled by the tenets of logic over emotion. This is not to say that the Vulcans do not possess emotion but through years of training they learn to suppress these 'primitive' feelings. In the animated episode *Yesteryear* we actually see Vul-

can children who are behaving very similarly to human children at that same age. These children have yet to start the training that will allow them to value logic over emotion.

The ultimate level of achievement in the Vulcan quest to purge emotion is the attainment of *kolinahr*. In *Star Trek: The*

Spock greets T'Pau in *Amok Time*, the first time we see the Vulcan world



Motion Picture we learn that Spock has returned to Vulcan after the five year mission of the Enterprise and tries to gain just this. However, his 'human-half' disturbs his thought patterns as they are stirred by the approaching V'ger spacecraft and he fails in his quest.

Despite being a people capable of vast intelligence, the Vulcan society and way of life is quite ritualized. We'll look at some of these ancient ceremonies later, but it is worth mentioning some here. These are Ponn Farr, the Vulcan mating season and its associated combat rituals, the Kaha Wan coming-of-age test and the mystic *fal-tor-pan* mind and body refusion!

The Pinch

Apart from the pointed ears, probably the most well-known aspect of Vulcans is the neck pinch. Spock introduced this in the early episode *The Enemy Within*. Instead of punching the doppleganger Kirk he simply grips the victim between shoulder and neck and squeezes, rendering the victim unconscious.

This handy ability is not only performed by Vulcans, however. In the *Star Trek: The Next Generation* episode *Unification*, Data uses the neck pinch on Romulan Commander Sela! It would also seem that some Vulcans are better at the neck pinch than others since the Vulcan Admiral in *Conspiracy* fails to knock out Riker despite getting a good grip on him! Any reference you may hear to a Vulcan Death Grip derives from a bluff by Spock, Kirk and McCoy when they are caught in Romulan space in the third season episode *The Enterprise Incident*. In reality the peaceful Vulcans do not have such a grip.

In *Star Trek: The Motion Picture*, Spock tries to shed all emotions in *Kolinhar*



Important historical figures in *The Savage Curtain*: The human Abraham Lincoln (Lee Bergere), and Surak (Barry Atwater, far removed from his rôle as the Night Stalker), the originator of the Vulcan credo.

Telepathic Ability

The most obvious manifestation of Vulcan telepathy is their ability to perform the mind meld. Spock first demonstrated this in the first season episode *Dagger of the Mind* where he used it to break the psychological conditioning of a supposed prison inmate. Since that time we have seen other Vulcans perform the mind meld and it seems that Spock has inherited

this ability fully. In the *Star Trek: The Next Generation* third season episode, *Sarek*, Spock's father uses a mind meld with Picard to strengthen his ability to suppress his outpouring emotions. Spock originally stated that the Vulcan mind meld is a deeply personal thing and this is borne out by Sarek's admission that he and Picard will always retain a fraction of the other because of this sharing.

This aspect of sharing one's soul was central to the resurrection of Spock in *Star Trek III: The Search for Spock*. McCoy had had Spock's living soul, his *Katra*, deposited in his mind. The Vulcan ritual to return Spock's essence to his body took a whole Vulcan day and was called the *fal-tor-pan*.

In the recently mentioned episode, *Sarek*, we learn that Sarek's inability to control his emotions is causing waves of bad temper and irritability to be transmitted to the rest of the crew. This was a surprise characteristic that full Vulcans possess, since viewers had only been used to the idea that Spock could plant brief, simple suggestions in the mind of individuals with great difficulty. He used this in episodes such as *A Taste of Armageddon* and *By Any Other Name*. Having stated that, however, a brief incident at the beginning of the second season episode, *Obsession*, hinted at the possibility of long range Vulcan telepathy. Spock is working at his station when he

senses the death cries of a starship full of Vulcans.

Ponn Farr

Every seven years Vulcans must endure "the burning of their Vulcan blood". Ponn Farr can be likened to the Vulcan mating season, and in the build up to it intense and sometimes violent emotions can be released. Mister Spock underwent Ponn Farr in *Amok Time* during *Star Trek's* second season. The difficulty he had in dealing with it resulted in him nearly killing Captain Kirk.

The Romulan Connection

One of the most intriguing aspects of the Vulcan people is their connection with the Romulans. Many, many years previous to the original *Star Trek*, probably thousands of years, the Romulans split from the Vulcans. They left the planet and decided to settle elsewhere, eventually ending up on Romulus and Remus. The probable cause was that, as the Vulcans began to embrace logic, the people who would become Romulans did not want to give up their passions and so left.

Presumably, this would also be the time of Surak — the father of all that the Vulcans became. He showed the path to logic and salvation when his world was bathed in violence and war. Spock meets a version of this Vulcan legend in the third season episode *The Savage Curtain*.

The most interesting exploration into the joint heritage of Vulcan and Romulan society came in the two part story, *Unification*, during *Star Trek: The Next Generation's* fifth season. In this story we learn that there is an underground movement on Romulus which is studying the Vulcan ways and wish to reunify with them. This wish is, of course, not shared by the war-mongering Romulan leaders.

Incidentally, on the subject of Romulans, *Star Trek III: The Search for Spock* was originally going to feature them instead of Klingons as the main antagonists!

The Vulcan World

From our few visits to Vulcan it would seem to be a hot, desert planet which may or may not have a moon! In the American Astronomy Magazine *Sky and Telescope* three scientists from the Harvard-Smithsonian Centre for Astrophysics and *Star*

Trek's creator Gene Roddenberry discussed the subject of Vulcan and which star it orbits. Two suggestions had been put forward by writers in the past. James Blish, in *Star Trek 2*, suggested 40 Eridani while Stan and Fred Goldstein in *The Star Trek Spaceflight Chronology* cite Epsilon Eridani.

Based on work that Roddenberry's co-authors had performed on these two stars they preferred the identification of 40 Eridani as Vulcan's home. By studying magnetic phenomenon around both stars they had determined that the age of 40 Eridani was about 4 billion years while Epsilon Eridani was only 1 billion years. Since our Sun is about 4 to 5 billion years old, 40 Eridani is the only star which could support a planet upon which a civilized society would have had time to evolve.

This being the case, Vulcan would exist in a triple star system some 16 light years away from Earth. The primary star is an orange main sequence dwarf star which is orbited by a white dwarf and a red dwarf at extreme distance allowing planets to exist around 40 Eridani unhindered! Must be a pretty sight when all three suns are in the sky at the same time!

Stuart Clark

Photo research: Rod Summers



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Includes... Lost in Space's Dr Smith interviewed, Avengers colour pull-out, Voyage to the Bottom of the Sea's David Hedison interviewed, Doctor Who, Dalek operator and Zoe interviewed, Thunderbirds special effects, Star Trek's Yeoman Rand profile.

FULL DETAILS ON
PAGE 23



STAR TREK
The Disinherited (#54)
**by Robert Greenberger,
 Michael Jan Friedman &
 Peter David**
Publisher Titan Books
Price £3.99
Published: 21st May '92

THE last time these giants of the Trek writing world worked together was for the *Next Generation* novel *Doomsday World*. Both books share a strong, well plotted and excellently crafted piece of storytelling with rich characterization, good settings and believable action. The only rather silly bit about this story is the title which told me the problem's solution before I'd started.

Uhura is a character not very often spotlighted in the books, and aspects of *The Disinherited* really make it her story — although the initial emphasis is on Chekov.

Uhura is frequently used as just someone who says, 'Hailing frequencies open', and only a handful of adventures (on tv,

cartoons and books) have explored the area of language and communication as a story pivot. The main thrust of *The Disinherited* is Uhura's ability to communicate fully with the non-Federation aligned Rithrim and it is through her that the second half of the plotline (aliens invading Federation colonies) is developed. It is a shame that the back cover blurb goes for the more traditional cut and thrust action-based segments of the plot — the whole Rithrim content is ignored — as that really is of secondary importance to the overall story.

Overall, *The Disinherited* is a well layered story, written by three experienced Trekkers who, even after all this time, still don't appear to be too burnt out and blasé about their Trek storytelling. Together they make a fine team and an even better book, and hopefully we won't have to wait quite as long next time between *The Disinherited* and whichever masterpiece they come up with next.

Mark Chappell

STAR TREK
The Klingon Dictionary
by Marc Okrano
Publisher Simon & Schuster
Price £6.99
Published: April 1992

A FEW issues back, *Next Generation*'s Guy Vardaman said that Gene Roddenberry fought against the corporate idea that all merchandise is good if it creates revenue. Well, proof that he didn't always get his way is evident when you look at this dictionary, an updated and revised version of a book first issued in 1985.

The evidence that Okrano is a dedicated *Trek* fan and undoubtedly knows his stuff is there for all to see, and underlined when you see his worthwhile credits on the *Trek* movies. Yes, I can see the fun and the advantage in making sure that Klingonese — or whatever it's called — is accurate and consistent, but issuing an unintelligible book on the subject seems taking it a bit far! I mean, do people really sit down, listen to Klingons talking in *The Search for Spock* or *The Undiscovered Country* and then decipher it from this dictionary? I doubt it.

Now, a 'factual' book about the history of the Klingons, maybe featuring the dictionary as an appendix might be fun, but seven quid spent on this is, I feel, a rather excessive way to waste your money. This falls right into Vardaman's category of the

· Including New Material from
Star Trek and *Star Trek VI: The Undiscovered Country*



sort of merchandise Roddenberry shouldn't have approved.

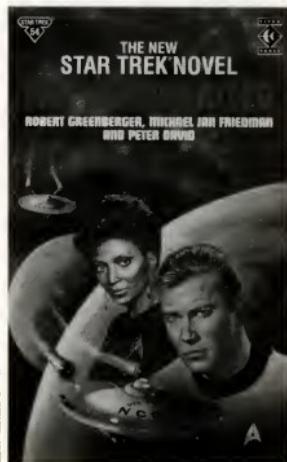
Mark Chappell

FIREBALL XL5
Volumes 4 & 5
ITC Video
Price £8.99
Released: 8th June

ITC are selling this series on its 'ancient', 30 year, vintage and its pre-*Thunderbirds* ancestry. Both are legitimate selling points. The arachne puppetry — with jerky movements, grotesquely swivelling eyes and glistening fishing wire attached — is certainly charming and this is a clear precursor of *Thunderbirds*. Our heroes often set out on rescue missions — this time in Space — and there are touches of unrestrained, daft humour (Zoony and the robot), and hardware-based plots packed with rocket-blast-exploding visuals.

Fireball XL5 is creaky and often cringe-making, but it is surprisingly snappy in its editing and storytelling techniques. "Space, one of the most exciting adventures of Man to date; but it can also be dark and mysterious and very lonely..." says Steve Zodiac staring out into the cardboard void, nearly sounding as if he's going to pre-empt Captain Kirk's famous *Trek* intro. *XL5*'s naive antics may not be up to *Trek*'s standards, but they definitely occupy a place of pride in the history of cult 'pulp' tv Science Fiction.

Switch on to *Space Monster*, *Flying Zodiac*, *XL5 to H20*, *Spy in Space*, *Space Pirates*, *Convict in Space*, *Space Pen* and





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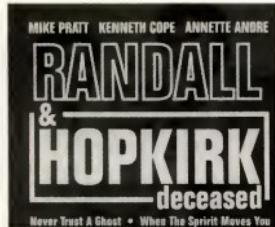
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VOLUME THREE



it hurtles earthwards. Sapphire begins to suffocate in an airless submarine. Steel lies apparently dead on the barbed wire of trench warfare. All this is achieved on the set of the railway station, with sound effects, music and lighting used to devastating effect.

This time the story stretches to eight parts, with P J Hammond's script expertly extending each nerve-tingling moment and baffling situation to its absolute limit. Sometimes it's infuriating, sometimes it's exhausting — but it is always entertaining, demanding your attention.

Once again, the modest production resources, the Fantastical enormity of the concepts, the total conviction of the performances (Gerald James as ghost-hunter George Tully is particularly endearing) and the precision of directors Shaun O'Riordan and David Foster make this first class entertainment. *Sapphire and Steel* is real television. Don't miss it.

Watch out for further *Sapphire and Steel* throughout the year!

Nicholas Briggs

accident with a fuel tanker housing the body of a woman — but when the police arrive, the body has gone! In *The Man from X* a courting couple have their Soho snogging interrupted by a man in a spacesuit — then he drops dead! *The Pied Piper of Hambledown* poses the dilemma of a beauty queen waking up in her quiet Hampshire home to find it is all too quiet — the village is deserted! How can you resist these teasers?

The best episode is the almost *Doomwatch*-style ...*Hambledown* story; but buy the tapes and judge for yourself. Although *Department S*'s plots always have a down-to-earth conclusion, their premises are entertainingly Fantastical, and that's what makes them fast-paced, groovy, action-packed fun!

Nicholas Briggs

SAPPHIRE AND STEEL Adventure 2 ITC Video Price £19.99 Released: 8th June

THE second, very welcome *Sapphire and Steel* could not have come soon enough. Another riveting mixture of the Supernatural, Science Fiction, Fantasy and a tinge of Horror as Joanna Lumley and David McCallum's excellent Time detectives delve into the disturbing mysteries of a deserted old railway station.

Sapphire finds herself seeing the local lads off to the 1914-18 war. Steel is trapped in a Second World War aircraft as

RANDALL AND HOPKIRK (DECEASED) Volume Three ITC Video Price £10.99 Released: 8th June

TWO more episodes of unsophisticated detective story antics from beyond the grave. In *Never Trust a Ghost*, deceased Marty Hopkirk uncovers a sinister plot to steal

information about the Secret Service's payroll. The characteristically oblique scheme involves actors Peter Vaughan and Philip Madoc in murder and 'clever' impersonation of the victims, by the use of 'ingenious' make-up (wigs and a false moustache).

Marty's problem is that whenever he informs Jeff of further criminal developments in the case, his partner rushes in only to discover Marty has apparently been making it all up. Jeff seeks the advice of a Supernatural expert, who tells him ghosts live in a fantasy world.

Guess what? Everything turns out all right, but only after Jeff has taken his usual, disabling body-blows and threats of arrest from Scotland Yard.

Anton Rodgers gives a great, comedic guest performance as a con-man caught up in dodgy finance deals way over his head. Naturally he sets Randall up for a beating, which ends in accidental murder, with Jeff once more taking the rap from the wonderfully resigned Inspector Large.

The twist here is that, when drunk, Rodgers' con-man can see Marty. This leads to some fairly hilarious, 'Will Marty get him drunk in time to save Jeff?' scenes.

Add this to your collection of quaint ITC gems.

Nicholas Briggs

DOCTOR WHO The Sea Devils BBC Television

THE SEA DEVILS is one of the best-remembered of Jon Pertwee's stories, with a sparkling performance by the charismatic Roger Delgado as the Master, some archetypal men-in-rubber-suits monsters, excellent supporting characterizations, and a plethora of 'magic moments'. The Pertwee era worked to a formula, mixing the tried and tested with occasional innovations. In the main, the same few writers were used, and Malcolm Hulke was the only writer to contribute to every season. *The Sea Devils* was the only occasion when one of his creations returned for a second outing, although they were virtually unrecognizable as 'cousins' to the eponymous reptiles of his 1970 story *The Silurians*. Hulke coupled the Doctor's revelation of this with a dig at himself for giving them such an inaccurate, if euphonious title, only to get it wrong again with 'Eocenes'.

Interestingly, this is an Earth story of the UNIT era without UNIT. As with the Master, the production team had begun to realize too much of a good thing might be

a bad thing, but we are amply compensated for the lack of Lethbridge Stewart by the splendidly world-weary Captain Hart. He is firmly in the tradition of tolerant authority figures for Pertwee to boss around without losing too much of their dignity.

There are also the too-often ignored roles of 3rd Officer Jane Blythe, the redoubtable submarine commander Ridge-way, and the almost-obligatory meddlesome bureaucrat Walker. Perhaps the best character of all is Colonel Trenchard, the chronically blinded governor of the Master's prison. Trenchard is a genuinely tragic character: his regime ensures that the Master's guards are hypnosis-proof, but neglects to guard against more mundane failabilities. As the Doctor puts it, the Master uses Trenchard's patriotism as a weapon against him, convincing him that enemy agents are behind the sinkings of ships. When the truth dawns, Trenchard is at least partly redeemed with his brave but futile attempts to fend off the Sea Devil invasion of the prison.

The Doctor fares less well, being, he argues, forced to murder the Sea Devils to prevent a war between them and the humans, which has always seemed tenuous reasoning. He is defeated too in the Master's escape at the end, but their old-boy network relationship suggests somehow that he doesn't regret that too much...

Andrew Martin

DOCTOR WHO The Twin Dilemma Woolworths BBC Video Exclusive Release Price £10.99 Released: 5th May

THETWIN DILEMMA might well fit the popular conception of Doctor Who as cheap and cheerful, vaguely ludicrous nonsense. Colin Baker's entrance as the sixth Doctor is blighted by lifeless, unimaginative scripting (from Anthony Steven), clueless, meandering direction (from Peter Moffat) and truly laughable production design (by Valeria Warrender). It's awful dialogue, unguided actors, cardboard and tin foil all the way in the ridiculous tale of how two super-brainy twins (terrible child actors) are captured to work for a nasty slug monster who wants to spread his eggs through the universe.

The Twin Dilemma not only fails in terms of its apparent lack of tv production expertise on almost all levels, but it also does not work as *Doctor Who*. With the departure of Peter Davison's mild-mannered



nerved, Harmony hair-sprayed vulnerability, it might have seemed the most logical thing in the galaxy to replace him with someone brash, curly-haired and garish in dress-sense. However, turning the Doctor into a post-regeneration crisis victim who displays a vicious temper, downright cowardice and a callous disregard for others strikes at the very heart of *Doctor Who*... its cosiness.

When the Doctor himself becomes dastardly and monstrous, the shock is almost too much for the format to bear. Antics such as the Doctor trying to strangle his companion, dismissing his beloved TAR-DIS as "hideous" or denying a capacity for compassion do not inject vitality into the series, they merely seem out of place. Indeed, with *The Twin Dilemma* following in the dramatic wake of *The Caves of Androzani*, it almost feels as if production of the series had been temporarily taken over by someone who did not know the first thing about it.

"Something's wrong. Something's very wrong," says the Doctor — and he's right. Even when the Doctor's characterization settles down — somewhere in episode four, it's difficult to tell — it's clear that regenerating our hero into someone who is at best self-centred and at worst unpleasant has been a big mistake. Despite the considerable acting abilities and genuine charm of Colin Baker himself, this error of judgement is arguably one from which the series never recovered."

Sadly, here the Doctor and the series are very nearly at their worst. With no reason whatsoever, the Doctor suddenly announces "I can sense some massive



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danger threatening the universe!" while striding around the TARDIS, and later utters the appalling line, "The very core of my being is on fire with guilt and rage!"... Perhaps this is how the writer felt after seeing his shoddy work on view in front of millions of viewers.

Some really rather good model work (from Stuart Brisdon) and a charming cameo performance (by Maurice Denham) aside, this is a substandard blot on Doctor Who's Timescape.

Nicholas Briggs

**DOCTOR WHO
The Claws of Axos
BBC Video
Price £10.99
Released: 5th May**

BY 1971, the Pertwee version of the Doctor was well-established. Mix this strong central figure into the tried and trusted formula of marauding aliens attacking Earth, add a first-rate villain (Roger Delgado's Master), a helpless heroine (Katy Manning's Jo Grant) and some stalwart military types (Nicholas Courtney's Brigadier and Co.) and you get the kind of Doctor Who adventure so many people

remember from 'the good old days'.

An organic space craft arrives on Earth. Its occupants, the Axons, appear to be soft-spoken benevolent travellers in distress wearing body-stockings, golden wigs and ping-pong eyes. They offer Humanity the gift of Axonite, which can make frogs grow and solve the global food crisis — but all is not what it seems!

The Axons are, of course, blobby, tentacled and nasty. They explode people at rather inopportune moments and have actually come to Earth to absorb it as fuel. Environmentally unsound!

For extra dramatic effect, the Doctor is hampered in his attempts — first to learn the truth about the Axons, then defeat them — by the petty power politics of the semi-comical Man From The Ministry, Mr Chinn, and, of course, the involvement of a certain arch enemy destined to plague him in every story of the season!

Axos carries some of the flaws of its time: sexist attitudes, bad CSO and Dudley Simpson getting to grips with the irritating sounds of primitive synthesizers — but it's an exciting Sci-Fi caper with a strong narrative packed with nail-biting cliffhangers and plenty of action (supplied by the adept 'stuntsters' of HAVOC).

A reliable script from Bob Baker and Dave Martin, fast-paced direction from

Michael Ferguson and sturdy performances all round are in evidence. This is definitely a slice of 1970s cult TV not to be missed.

Nicholas Briggs



THE NEXT GENERATION'S THE HIGH GROUND



This issue we take a look at the *Star Trek: The Next Generation* episode the BBC decided not to show, the third season story *The High Ground*.

The Plot Teaser

The Enterprise is on a medical supply run to Rutia. This planet, although not a part of the United Federation of Planets, is allied to them by a trade agreement. Recently, the planet has been plagued by Ansata separatists who are running a terrorist campaign to demand autonomy on one of the planet's continents.

An Away Team, consisting of Beverly, Worf and Data, are on the planet's surface when a bomb explodes. Beverly rushes to help the wounded despite Worf's reservations about her safety. In contact with his away team, Picard decides to let her give medical assistance until the Rutian medics arrive.

However, before anyone can arrive to take over from Beverly a terrorist appears out of thin air and grabs her. Exchanging gun fire with the arriving security forces the terrorist disappears taking Beverly with him.

Act One

The remaining officers are in conference on the Enterprise. They have tried to trace Beverly's whereabouts but cannot. Their failure shows that the terrorists are not using conventional transporter beams. Worf theorizes that they are trying to provoke Federation involvement in the planet's situation.



Dr Crusher helps the victim of a terrorist explosion, supervised by the security forces of Rutia

Beverly is being held in subterranean caves and the terrorist leader, Finn, tries to offer her food. She refuses to even speak. On the Enterprise, Wesley is apprised of the situation and told that in all probability the terrorists will take good care of her to use her as a bargaining chip. Riker and Picard then meet with the Rutian security chief, who is a hard-bitten woman who hates the Ansata. She gives the Enterprise officers some devices which she believes are the terrorist transporters.

Finn once again offers Beverly some food. This time she accepts and talks to Finn. She learns that he believes the Federation, by supplying medical equipment and materials, are siding with the Rutians in their fight against his freedom fighters.

Act Two

Finn takes Beverly to his wounded colleagues and gives her some Federation medical supplies he has stolen from the hospitals. She attends to the patients and determines that they are all dying. Although she has found out what is wrong there is no way she can treat or cure it. Finn tells her the cause is the Inverter — the terrorists' transporter-like device — it employs a 'dimensional shift' to instantaneously move people about. She examines Finn and finds that he is also showing signs of Inverter travel.

While Geordi, Data and Wesley work out what is going on, Riker is watching the Rutian security forces rounding up suspects and Ansata sympathizers. He is

Data helps out after the explosion



Main picture: The explosive result of terrorist activities on Rutia

appalled to see children being arrested and discovers that children are also involved in the terrorist activities.

Beverly notices Finn drawing and they argue about the difference between terrorists and generals. Finn asserts there is no difference between him and George Washington. Beverly disagrees but is given cause to think.

Act Three

The Rutian security force is interrogating suspects, and Riker gets one of them to take a message to the terrorists that he is ready to negotiate for Beverly's release. Data has managed to set up a program to triangulate the terrorists' positions based upon their use of the Inverter. In discussion with Picard he notes that Ireland was unified in 2024 following a successful campaign of terrorism.

Finn receives Riker's message but because he believes they are siding with the Rutian government he attacks the Enterprise instead. His followers use the Inverter to get aboard and after killing several crew members they plant a bomb in engineering. Geordi removes the bomb and has it beamed off the ship. Meanwhile the terrorists transport to the bridge and, in the fight which follows, Worf is injured and Picard is unexpectedly taken prisoner by the returning terrorists.

Act Four

Wesley determines that the trace is almost complete and will require one more Inverter jump to pin-point. Picard is taken by the terrorists to Beverly and they are left together. The two exchange tense words about the situation and each other's attitude; Beverly even seems to be sympathizing with Finn. Picard and Finn then argue before the terrorist leader uses the inverter to get onto the Enterprise to deliver a list of demands for the hostages' release. Monitoring the transport, Wesley is able to exactly locate the terrorist base. The Enterprise security and Rutian security mount a joint rescue operation.

Act Five

Beverly is still tending the wounded but Finn argues with her because Picard will not co-operate. Beverly grows angry and points out that Finn can only control people through fear. Finn opens up to her and says he does not want her to fear him. He shows her drawings he has made of her. The Federation/Rutian team beam down and knock out the power generator. As they attack Finn trains a weapon on Picard but before he can pull the trigger

he is shot and killed by the Rutian security chief. After a tense moment when a child aims a phaser at the security chief, but thinks better of it, the hostages are rescued.

Onboard the Enterprise Wesley is reunited with his mother and the Enterprise leaves the planet.

Credits

Captain Jean-Luc Picard Patrick Stewart
Commander William Riker Jonathan Frakes
Lt Commander Geordi La Forge LeVar Burton
Lt Worf Michael Dorn
Dr Beverly Crusher Gates McFadden
Counselor Troi Marina Sirtis
Lt Commander Data Brent Spiner

Wesley Crusher Wil Wheaton
Kyri Finn Richard Cox
Alexana Devos Kerrie Kean
Waiter Marc Buckland
Boy Christopher Pettiet
Policeman Fred G Smith

Created By Gene Roddenberry
Writer Melinda M Snodgrass
Director Gabrielle Beaumont
Line Producer David Livingston
Co-Producer Hans Beimler
..... Richard Manning
Producer Ira Steven Behr
Co-Exec. Producer Michael Piller
Exec. Producer Rick Berman
Exec. Producer Gene Roddenberry
Co-Producer Peter Lauritsen
Executive Script Consultant Melinda M. Snodgrass
Exec. Story Editor Richard Danus
Casting June Lowry

Dr Crusher to the rescue, but further danger looms



Music Ron Jones
 Director of Photography Marvin Rush
 Production Designer Richard D James
 Editor Tom Benko
 Costume Designer Robert Blackman
 Visual Effects Supervisor Rob Legato
 Make-up Supervisor Michael Westmore
 Set Designer Gary Speckman
 Sound Mixer Alan Bernard CAS
 Research Consultant Richard Arnold

Background

This episode was banned by the BBC for its references to Northern Ireland, but the story is *not* about Northern Ireland directly, or in any real way allegorical to the problems there. However, for the episode's writer to glibly 'resolve' the situation with a throw-away line about

reunification after a successful terrorist campaign displays an ignorance and insensitivity to the people and the problems of Northern Ireland.

Unsurprisingly, the BBC picked up on this line and decided to ban the episode. The spokesperson *TV Zone* talked to said that it was this line which was the primary reason the episode was not shown. However, she then went on to explain that they had found other, subtle references to Northern Ireland in the episode. On further questioning about these references she said that one example was calling the terrorist leader Finn! Apart from this, however, she could not supply other examples of these Irish references and upon repeated questioning she admitted that she had not seen the episode and so could not comment further. Another example of the BBC's stand may be found in the letters page.

At the time of writing, late April, the headlines are once again full of Irish terrorist atrocities. A further disturbing fact is that Northern Ireland is not an isolated

example, many countries have terrorist groups of their own performing similar acts in the pursuit of fanatical causes. Snodgrass writes in the episode that terrorists are irrational people and so she must surely have considered that an irrational person could draw inspiration and justification for their crimes from any source — even a fictional television programme telling them that they will triumph in the end.

The episode itself partially explored the idea of each side's perception of the other based on the little facts they had at hand. With that in mind, it was no doubt quite easy for the BBC to perceive Data's statement as a vote of sympathy for the IRA; even though that was probably not the reason behind the line being included.

The script was actually quite intelligent and is either a subject Snodgrass put a lot of work into or feels strongly about. However, the inclusion of that silly, throw-away line to hammer-punch home how relevant it all is cost the episode dearly.

Stuart Clark

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FAB One. Thunderbirds Convention. 8th & 9th August 1992. Civic Hall, Wolverhampton. Send sae for details to: The Creighton-Ward Mansion, 15 Fuller's Court, Exeter, Devon, EX2 4DZ. A Fanderson Production.

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REMEMBERING THE FACES BEHIND THE MAKE-UP



Sheelagh Wells with Jacqueline Pearce (*Servalan*) at a convention

Photos © Sheelagh Wells



Sheelagh, making a point with her ear!

SHEELAGH WELLS has some interesting stories to tell about her career in show business, and the people she has made up. Among her varied list of television credits are the BBC production of *Dracula*, *Miss Marple*, *Casualty*, *The Hot Shoe Show* and *The Crystal Maze*. Science Fiction fans will be interested in two other programmes she has worked on; namely, *Doctor Who* and *Blake's 7*.

First Impressions

While Sheelagh is hesitant to share some of the more 'interesting' stories from her career, she enjoys talking about some of the people she has worked with. When asked about *Doctor Who* she is quick to remember her first meeting with Jon Pertwee, who she worked with on *Planet of the Spiders*.

"The first time I saw Jon in character," she recalls, "was very impressive. I was walking down a corridor in the BBC, and Jon, obviously in a great rush to get somewhere, came from the opposite direction, threw open a pair of swinging doors in front of me and literally filled the frame. I was completely impressed by this figure, and he beamed, said 'Sorry, my dear' and held the doors open for me. While we were working, he was so ultimately professional, but I had known of Jon Pertwee for many years, because he had

been a radio star long before television, and I used to listen to his programmes. He was so versatile, and his voices were wonderful."

Sheelagh does recall working with Tom Baker's Doctor, but is unable to remember the particular story, but has vivid memories of Peter Davison with whom she worked on *Mawdryn Undead*. "I also worked with Peter a tremendous amount on *Sink or Swim*, a situation comedy we used to make between his stints on *Doctor Who*. He had to have fairly mundane clothes for the programme, and his hair, which was quite blonde for *Doctor Who*, had to be changed to a boring mouse colour.

"I don't know if people realize this about Peter, but he's probably the best practical joker I've ever met. He also plays a fine rendition of all sorts of music on the spoons as well as on the guitar. Peter has got talents that are really quite hidden at the moment, but perhaps someday people will search them out and persuade him to use them at a cabaret."

"I worked with Colin Baker on *Blake's 7*, when he played Bayban in *City at the Edge of the World*. He was constantly good humoured, full of fun, and very popular with the cast and crew."

"Sylvester McCoy I met years before he appeared in *Who*. I was working as a make-up lady in Cardiff, and he came down to the studio to see if he could break

the record for keeping a ferret down his trousers. I don't expect Sylvester to remember me from that day, because his attention was on the ferret in his trousers, not on the make-up lady patting the sweat from his brow! Shortly after that, we met while he was part of a very inventive street theatre group, along with several other very well known British comedians. A lot of those people have fallen by the wayside, but Sylvester is still going, and I've met him since at several *Who* conventions. I've watched him talk to the fans, and I'm always impressed with the care and attention he gives them."

Happy Days

Moving from one Science Fiction show to another, Sheelagh turns her attention to *Blake's 7*, on which she worked as make-up assistant during the second season, and as make-up designer on series three. "Out of all the people on *Blake's 7*, my favourite was Michael Keating. I just adored Michael, who made me laugh without realizing he had said something funny. He was just a naturally funny man and when you're working on a highly

pressurized series like that, you really appreciate somebody like him.

"Paul Darrow used to stay with Gareth Thomas and I after the first long day of taping in the studio, because it was rather far for him to go home and then get up early to come back the next day. Gareth and I weren't married at the time, but we had an apartment with a guest bedroom, and I would make supper for the three of us along with a good bottle of wine, and then the two of them would swap stories. I remember that Paul was always very good at imitating Gareth, and as the wine in the bottle went down, the stories would get funnier and funnier. When the bottle was finished, I would have to chase the two of them to bed, otherwise they wouldn't get up in the morning for the studio. They would have stayed up all night, telling jokes and stories.

"It was a wonderful time, because so many people were friends on the programme. David Jackson was a lovely guy. He used to buy unusual presents for all of us — he once bought me a wind-up dragon that spat fire. I think he bought one for everybody, because we used to have battles with them in the make-up room."

Marriage to Roj Blake

Were there any problems being married to the star of *Blake's 7* while acting as a make-up artist on the series? "There weren't problems as such. What happened was that we took our work home with us, so if there was a problem, we took it home. There was an upside to that, because we could talk about the problem at home, and either soften the edges or resolve it completely."

A down side to being 'Mrs Gareth Thomas', however, was the loss of a private life, something which Sheelagh claims took some getting used to. "It was very strange, because before *Blake's 7*, Gareth had never been recognized while walking down the street or going to the supermarket. I think the show's success took everybody by surprise.

"I remember we went out to a quiet little restaurant one night, and people started coming over and saying 'Are you Gareth Thomas from *Blake's 7*?' Suddenly we realized that our private life wasn't private any more. If we went for a quiet drink in a bar, it wouldn't be quiet. We would be there for about ten minutes, and people would surround us. It was a pressure that we could deal with; we just hadn't anticipated it.

"At the end of the second series, when Gareth was about to go off and work with the RSC, we decided to get married, and Paul and Michael came to the wedding

with their respective partners. I found it extraordinary that anybody would be interested in our very private ceremony, but a certain number of people had heard that Gareth was getting married, and they came along to watch outside the church. In fact, when we walked out of the church, before the photographer could take any pictures, Gareth was approached by a fan and asked for his autograph! I still have in my private collection, photos of both Paul and Michael signing autographs outside the church."

Departures & Arrivals

Having worked on both the second and third seasons of *Blake*, Sheelagh had the unique chance to see the cast, and ultimately the chemistry of the show change before her eyes.

"At the end of the second series when Gareth and Sally Knyvette left, we had already lost David Jackson, and things were changing quite a lot. Then of course we had the input of Steven Pacey and Josette Simon, so it changed again. It's difficult to describe, but one could sense that things were different. Steven was very popular and an enormously likeable chap, but it did offset the cast, because there were already well established people in the show, and when Steven came in, I'm sure it offbalanced the chemistry a little. The inevitable thing of course was that people started to say that he was replacing Gareth.

"There wasn't the same problem with Josette. She was her own person; very beautiful and very new, because she had just come out of drama school. David Maloney asked me if I would mother her here a little, because she had never done



Sheelagh with a 'mousey-haired'
Peter Davison for *Sink or Swim*



Above: Making-up a Links character for *Terminal* (*Blake's 7*, series 3)
Below: Sheelagh with Gareth Thomas at a New Jersey convention





Sheelagh Wells — a make-up artist in action!

any television before. Although I enjoyed doing it, sometimes, and I'm sure Josette will be the first one to remember this, she had no sense of time whatsoever. I used to have to chase after her and say, 'Josette, we have to be at the hair dressers!' or 'Josette, we have to do this!' She started to get better as the series went on, because it was a discipline she had to learn. In television, time is money.

"By the third season, the feeling from the cast was different. Gareth was gone, although he and I were still married, and talked about the show at home. Sally and David were gone, Steven Greif had gone, and Brian Croucher had come and gone. Josette and Steven had come in, and Jackie Pearce was still there. I loved Jackie; she did a wonderful job on the show. I've also done a few conventions with her, and she's always marvellous with the fans."

Lost Friends

Although Sheelagh still keeps in touch with many of her friends from *Blake's 7*, she admits that it isn't always easy. "I'm

in touch with Jackie from time to time. I've lost track of Sally, although I think if we met once again, it would be the same as before. Jan Chappell, I don't get to see. She's an actress I admire tremendously, but our paths don't seem to cross somehow. Michael Keating I see from time to time, and we exchange Christmas cards. Paul I don't see at all, but that was of course due to the inevitable problems that arose from the rift in American fandom. It was something I tried not to get involved with, and I know many of the *Blake* actors felt the same way. We felt that it was a matter between Paul and a small group of American fans, but sadly, Paul felt that those who did not actively support him were against him, which was not the case. I think it's sad that people who were friends somehow lose touch with one another because of something that in the greater scheme of things was important then, but is no longer important now. I regret it, and I know the other actors regret it too, but people are people, things change and life goes on. Gareth has remarried, our paths have changed, but we're in touch if need be. I suppose I'll never see Paul or his wife Janet again, which is a shame, because they were my friends, and I like to keep my friends."

Sheelagh Wells left the BBC in 1988 to become a freelance make-up artist, and has moved on to other projects, including a third season of *The Crystal Maze* with "warm woolly garments to work in a cold aircraft hanger!"

In looking back at her time on *Doctor Who* and *Blake's 7*, she remembers both series with great fondness. "I still enjoy attending conventions devoted to both series," she admits, "and although my work has gone in a different direction, I still follow the careers of the actors with great interest."

Joe Nazzaro

The Crystal Maze Sheelagh attends to presenter Richard O'Brien's head, applying the vital powder to dull the glow Photo © Stephen Payne



NEXT ISSUE!

TOM BAKER



"I was always disappointed that Douglas Adams didn't ask me to do Hitch Hiker!"

"Apparently I was on the wireless yesterday talking about God with terrific confidence!"

"There are some people I would dread to be trapped in a lift with - like Ben Elton!"

"If I was a Doctor, I'd give people money and tell them to go shopping!"

In his unique style, the irrepressible Tom Baker explains why he now feels able to re-associate himself with *Doctor Who*; discusses his memories of the never completed *Shada*; reminiscences about his record-breaking seven years as the Doctor and the effect it had on his career thereafter; frankly airs his views about fans and how he is perceived by the public and, in his inimitable way, provides an insight into the mind of this extraordinary raconteur.

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DON'T PANIC!



Mark Wing-Davey is here...

Zaphod Beeblebrox (Mark Wing-Davey), Trillian (Sandra Dickinson) and Arthur Dent (Simon Jones)

Photo © Kevin Davies

FOR many fans of *The Hitch Hikers Guide to the Galaxy* who heard the original BBC Radio 4 series, the voice of Mark Wing-Davey was Zaphod Beeblebrox. Mark was chosen to play Zaphod after appearing in the BBC TV series *Glittering Prizes*.

Like writer Douglas Adams, Mark Wing-Davey was in the Cambridge footlights as an undergraduate where his image fitted in somewhat with the 'hoopy' President of the Galaxy character: "When I was at University I had long hair and I was sort of hippy back in those days... and

I played the electric guitar and something of my image had all been a little bit Zaphod-like."

Douglas Adams was still writing some of the later episodes as actors were being chosen for *Hitch Hikers*. Mark remembers he was initially only booked to do two

Zaphod Beeblebrox, 'man' about the galaxy, below and opposite page (in rehearsal)



A 'cool' moment during episode 2, just before Zaphod appears



episodes because nobody knew how long Zaphod would be in it.

"At that time I was friendly with Peter [The Book] Jones and I rang him up and said, 'Peter, I've been asked to do this and I hear you're going to do it', and he said, 'Well, I am Mark, but I don't know really what it's about, but it seems quite funny'. So I thought, 'Ooh well, all right, I'll do it'. Any rate, I did two episodes and I ended up doing the rest!"

This ad-hoc arrangement continued as **Hitch Hiker** was being recorded for Radio 4 at the Paris Studios. "You'd come down and you'd just get your script given to you. It would be quite rare that you'd get it in advance," says Mark. "I think Douglas was frantically scribbling away in some garage somewhere, because he knew he had so many actors coming down to do it. So it was exciting, but at the same time you never got the sense that this was something which would at least have some influence on the way you were perceived by 'the business'."

On Television

The success of the radio series lead to the tv version where Mark again played the voice and the face — or faces — of Zaphod Beeblebrox.

"It was quite a shock doing the television series because lines that had been put in just for a joke on the radio, like having two heads, having three arms... became really quite a logistical problem.

"I'd always thought of him as kind of blonde, but they had this idea that he'd have an eye patch and all this stuff. Well I didn't buy that quite, so that's why he has one eye patch and not two, because I said, 'Well look, on my face I don't think I'll have an eye patch thanks very much'. But it obviously saves on the mechanical costs if you've only got to do one eye that moves rather than two, if you're doing a false head."

Another Head

Zaphod Beeblebrox's second head was made by people who had worked at Madame Tussauds, and the BBC Special Effects department. Mark remembers the fitting to be quite arduous.

"I had a whole big deal at BBC Special Effects... Instead of plaster they used this rubbery sort of setting stuff which was smeared all over my face... Then I had to have fittings like plaster on the chest, like a sort of fitted suitcase that I seemed to wear on my right shoulder."

Mark's mechanical twin was a remote-controlled working head which was quite heavy to wear. "My visions of Zaphod



The 'fitted suitcase' which went on Mark Wing-Davey's shoulder

was that he was kind of light and springy as a guy and ran about a lot and jumped up and down. Well as soon as I started to run anywhere, I stripped the gears [the bouncing of the head] and so the head suddenly became inoperable.

"Then I had to switch on my costume which had sort of transistors and diodes and things on it, but incorporated into that was a switch, which switched on the mechanism with the head. Then I would talk to the guy who was operating the head with two remote controlled monitors and say, 'On this line look at me and everybody laugh, and I'll dub on the voice later'. Under extreme circumstances I would occasionally forget to switch this thing on, so the head would sort of be asleep."

Zaphod's third arm also caused some logistical problems. "I think I had two zipped sleeves on my right-hand side and I had two spare arms which had two fixing

points onto the fibre-glass plate which the head was mounted on, so that I could choose which arm to have through which sleeve of the costume." There are several shots where Zaphod uses all three arms: "They're done with someone standing behind me with a false sleeve," Mark laughs.

Mark regrets there weren't more of these kind of effects. "The turnaround between episodes was essentially a week. So that meant that the amount of detail that was in the imagination of the writer, and also within the imagination of the cast who were all fans of the writing, could never really [be realized]. There wasn't enough time to work out these particular ways of doing things and to make things really interesting from an acting point of view, although it was very interesting visually, I guess. So if you've got two heads and you want the second head to have an active rôle, you've got to be very detailed in terms of how you cut away, the

way that you do it, etc.. At times there were schemes for me to be the other head from time to time, and then to do trick photography where you have me talking to my other head and all that. Really time pressure meant that that became impossible, and that was a disappointment."

Tensions and Padding

Because it was such an unusual comedy show, *Hitch Hiker* looked as if it was a lot of fun to do. "It was fun," agrees Mark, "but it was tense. Certainly there were tensions between the cast from time to time. Certainly for me it was quite painful, once I'd got all the contraptions on when I was on location, I couldn't sit down. I had to be supported because it would buckle up and do all sorts of terrible things, so that was quite tricky. Yeah, we knew each other well, most of us, so that was fun... Occasionally there were tensions that arose, often to do with mechanical things, with things simply not working in the way one imagined them."

Off the set, however, things were more relaxed. "I remember going to a place called The Riverside Inn at Bray and Douglas [Adams] suddenly deciding to have Armagnac that was 1945 and cost about ten pounds a glass, which was a hell



The real Mark Wing-Davey

Photo courtesy Katie Feltz Management

of a lot of money in those days. And us all having these little sips which were about 50p each!"

As a joke, Mark decided that Zaphod, as well as having multiple arms and multiple heads, might also be well-endowed in the groin area. "I had these two anatomically impossible long rolls of padding which I wore in the filming, which was — let's say they were ten inches long, I can't remember. I remember the costume designer came up to me... she said, 'We've decided to reduce them to seven inches'. That was clearly thought more acceptable. I mean, they never show at all, there's [just] the odd crease."

Series 2?

Although *Hitch Hiker* ran to two series on Radio 4, a second TV series never emerged. "I think what happened was there was a slight mis-judgement about the second series," Mark explains. "I think that having made the first series, Douglas [Adams] had certain stipulations, I'm not quite sure precisely what they were, about a second series — just in terms of how the team might work and all that stuff. And I think then the BBC had just won an award with *Hitch Hikers Guide* as it stood, the first one, and the BBC wouldn't agree to these stipulations... Douglas by that time had just had a major hit with the books and he simply didn't need the money, and he said, 'Fine, don't do one'. So they were both playing hard-ball, and actually it was kind of sad for the actors, I think, because we would have liked to have done a

second series."

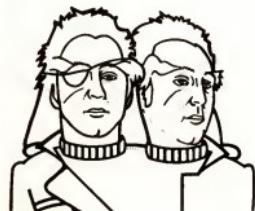
In 1991 Mark returned briefly to radio Science Fiction in a series called *Starship English* designed to teach English as a foreign language. Mark played Captain Dirk "who's a very thinly disguised Zaphod". Look out for the programme on the BBC World Service.

More recently, Mark has received "rave reviews" in the New York press for a play he directed about the Romanian Revolution, *Mad Forest* by Caryl Churchill. But Zaphod Beeblebrox is never far behind. "Every now and again an actor will come into the auditions — I saw about three hundred actors — and they'll suddenly go, 'It can't be! It is!' Zaphod Beeblebrox, let me shake you by the hand, and please give me this job!"

Mark Wing-Davey doesn't mind being remembered as Zaphod as he still has great affection for *Hitch Hiker*, even though he made it over ten years ago.

Jane Killick

The final animated version of Zaphod



TERRY NATION'S SURVIVORS



Terry Nation

Photo © Sheerly Wells

It is hard to imagine a discussion of Science Fiction and Fantasy television taking place without Terry Nation's name being mentioned at least once. With a list of credits that include *Doctor Who*, *Blake's 7*, *The Avengers*, *Survivors* and *The Saint* among others, his many contributions would be difficult to ignore. In the first of an exclusive four-part interview for *TV Zone*, Nation discusses the origins of a series that has even more relevance today than when it first aired: *Survivors*.

Terry Nation set his sights on a series he had wanted to make for a long time. It was called *Survivors*, and it dealt with the remnants of a civilization destroyed by a deadly plague. "It was really an important show for me to do," he explains. "I went to the BBC with it, and they were wonderful. They talked about it enthusiastically, and they let me have my head on it, so that I was able to go away and mount the show. I was going to write three or four of the first ones, and I was also trying to find some other good writers who felt the same way as I did about the idea. It was an important show, and had a lot of important things to say."

Modern Primitives

Unlike some of Nation's other ideas, such as *Blake's 7*, which developed over a relatively short period of time, *Survivors* had been brewing in the back of his mind for quite a while. "We had a big house in the country at the time," he remembers, "and I was becoming more and more aware of the difficulties in just surviving in a big house with running water, electricity and all that. I was also aware of how little I knew. I didn't know how to preserve food, I didn't know how to make anything, and I suddenly realized that I and my whole generation were virtual victims of a tremendous industry. If I was to tell you that I could make an axe, well, I don't know if I could take the ore from the ground, turn it into iron and make an axe head, so in a way I, who live in an era where we've landed men on the Moon, am actually more primitive than stone age man. The more I thought about how little I knew, the more I thought about ingenuity and about survival.

"Survival has been a long-time theme of mine. Anybody who has really observed

my work over thirty years will see that survival, be it from *The Saint*, *The Baron* or any of those things — the best episodes I ever did were about people surviving under amazing conditions, whether it happens to be getting away from gangsters with guns or whatever. Maybe that's a strong part of my character too.

"I had a cousin who was in the paratroops that landed in Arnhem, and Arnhem was one of those terrible wipe-outs where the British were practically massacred. He was wounded and taken prisoner, it was deep winter, and he was being marched by the Germans towards the Russian lines and back again. One night, many years afterwards when he was drunk, he told me about it. This was survival he said, when your best friends, the people you care for, became your enemy. If they had a potato in their pocket, you'd want to steal it because that was survival. I knew the drive to live was very powerful, and that's what I wanted to investigate."

The Apocalypse

"I didn't want a tremendous thing like a war, and a plague was much more likely then, because I was dealing with this at the beginning of green monkey fever, which turned out to be AIDS as you know. It didn't seem unlikely that a disease could spread around the world at the pace I had, especially with an airplane. The moment one person passes through a London airport with a disease that was both contagious and infectious and those planes went off around the world, in essence what happened was that ninety-odd per cent of the world died from this awful disease, and they died in a very short period of time, about six or seven weeks."

"Those who survived were either genetic freaks because they had come through it, or they were terrified because they hadn't come into contact with it yet. None of the cities were destroyed. Obviously, there would be fires and explosions and things like that, but you couldn't go into the cities, because the moment the dead became more numerous



Some of the post-plague survivors: Hubert (John Abineri), Pat (Lorna Lewis), Paul (Chris Tranchell), Arthur (Michael Gover), John (Stephen Dudley), Lizzie (Tanya Ronder) and Greg Preston (Ian McCulloch) Photo © BBC

than the living, they stayed where they fell, and the cities became terrible cess pits that you couldn't go into. They were gold mines if you wanted to go into them, but all the frozen food we lived on would be gone within a week the moment the

electricity quit. It wouldn't be long before the petrol was gone either, and that was it.

"I wanted to see a world under those circumstances, and that's what the show was supposed to be about. It wasn't about Boy Scouts learning how to survive for three

nights in the woods, it was about people learning how to survive for the rest of their lives."

Nation remembers that while he was writing the series, he and his wife actually tried developing their own survival skills after a fashion, with mixed results. "We had geese, chicken, sheep —" he laughs. "I would come down and say 'We need six more geese', she'd say 'Yeah, yeah'. I'd go back up to my room and write, and she'd be responsible for getting the goddamned geese. I would say 'Why don't we get some goats?', and before I knew it there were goats up there, trying to knock us down every time we moved. She tried baking bread, but the truth was if you needed it, you would go down to the store and get it, but I was just fascinated, seeing it done."

When asked how his wife felt about being a survivalist, even on a temporary basis, Nation recalls an amusing incident that happened while the series was in progress. "We had been through all this stuff, and a guy who had come to interview us said, 'What are you going to do next, Mr Nation?' and before I could say a word, my wife said, 'It's a series about a young couple who live on a yacht in the

Greg Preston, one of the main driving forces behind the survivors Photo © BBC





A touching moment for Pet Simpson (Lorna Lewis) and Charles Vaughan (Denis Lill) Photo © BBC

South of France, and they're terribly rich and drink champagne all the time!"

Abby Grant

As with Nation's other creations, *Survivors* boasted several very strong characters, but it differed from his other works for one important reason. "One of the unique things about it is that the real lead is a woman. "I haven't heard of that for a long time. Her son is away when the disease strikes, and she believes that if she survived it, then genetically he might have survived it. Again, this is where you start to find things. There are going to be other people and they are going to get together. One guy is going to say, 'We've got to get this country back in order, we've got to get our resources back in order'. There's another one who's going to say 'I don't care, I don't want any part of it!' Some people would just like to die. Many people I talked to when I was doing the series, when I told them the background, said, 'No, I'd rather die with the others'."

Returning to Abby Grant, Nation recalls one scene which exemplified the strength of her character. "She is driving around her village, and there's nothing, just cars parked on the side of the road, and the people she knows are sitting in them dead. "She finally goes to the church, she goes inside, and near the altar are ten or twelve dead people. She comes out, and she stares up at heaven and says, 'Dear God, don't let me be the only one!' Then she begins to change. She starts out as a rich, very spoiled lady living in luxury, and she goes back to where her husband is lying dead in their house, she showers in cold water because there is no more hot water,

she cuts off her hair down to the nape of her neck, puts on warm clothes, sets fire to her house cremating her husband, and then drives away. She becomes a very strong woman, and very determined, but she's also unsure. The thing I wanted to keep on doing was to show that people would be uncertain of what they wanted. Would you know exactly what you would want to do?"

Original Intentions

In talking about the direction he wanted *Survivors* to take, Nation admits that his grand scheme, which was able to be translated into a novel with little difficulty, was rather harder to bring to the small screen.

"The whole big span of what I wanted to do was for these small groups to find it more and more difficult to survive in the English climate. They would work all

A well-kept survivor, Wendy (Julie Neubert) Photo © BBC



summer just to put things away for the winter, hoping they were going to make it. Abby figured out that the only way to do it was to go back to the warm climates, and really what I wanted was to have them go back to the Valley of the Indus. They have to go across the English Channel to France, and then find some way across the Mediterranean, and this was on a gigantic scale which we could never do on television. That's how I saw it going, and indeed in the book they actually started across the channel, however the producer I got was as thick as a board. Although he's dead, I do not mourn him in any way for what he did to that series. He didn't understand what I was trying to do."

During his time on the show, Nation and his producer Terence Dudley rarely saw eye to eye. Eventually the frustrations proved to be too much for the writer, who moved on to other projects, leaving his series heading in a different direction from the one he had originally envisaged.

"He wanted to get the electricity turned back on," Nation explains. "That was their main aim by the third episode. I could have fought him, and I could have won on every possible occasion, but I was trying to write the episodes, and it gets so exhausting to fight every inch of the way. Finally, I couldn't handle it, I was gone, and I was tremendously disappointed by the way the show went."

Survivors in the States

When asked if he has ever wanted to return to the world of *Survivors* either in print or the small screen, Nation reveals that the thought had crossed his mind. "What I wanted to do, and indeed have come very close on a few occasions, was to do it in the United States. I wanted it to start in the north-east, where they have had a terrible winter. The woman's son, she believes, was lost in Los Angeles when the plague struck, so a group of them start across America. They can't stay in the north-east anyway, so they head for the Sun Belt, and what I was trying to do was a *Wagon Train* across America. I think it would have been wonderful."

Unfortunately Nation's remake was doomed to oblivion. "We were so close to getting it on one occasion, and then AIDS reared its head, and everyone was terrified to do anything with it. They didn't want to be associated with it, but I think it would be a wonderful series to do here in America. I would still love to do it. A good story is a good story."

Joe Nazzaro

*In TV Zone #33, Terry Nation begins the first of a two-issue look at his classic Space Opera, *Blake's 7*.*



A14 The Alchemist

Teleplay Alex Ganza and Howard Gordon
Story by Richard Setlow
Director Thomas J Wright
Paracelsus (Tony Jay), Mary (Ellen Greer), Winslow (James Avery), Jimmy (Joey Aresco), Farrell (John Amos), Tyler (Jeffrey Nordling), Mary (Katherine Heard), Carmen (Laura Martinez Herzing), Zeke (Albie Selznick)

Catherine is on the trail of the source of a new hallucinatory drug and follows it to an exiled Tunnel Dweller, Paracelsus. It was he who first discovered the Tunnels and found the community with Father, but was later expelled by Father for his crimes. Now he wants revenge...

A15 Temptation

Teleplay David Peckinpah
Director Gus Trikonis
Mouse (David Greenlee), Evan Branigan (Milo O'Shea), Erika Salven (Isabella Hoffman), Levinson (Herb Edelman), Ted (Mark Schubb), Cassut (Robert F Hoy), Hopkins (Carl Cialfio),

Father (Roy Dotrice), keystone of life in the Tunnels



Cops (Robert Crow, Andrew Magarian), Doctor Sanderle (John Petlock)

While Joe Maxwell finds himself getting involved with a dangerous woman in a dangerous case, Catherine and Vincent are sharing their first anniversary.

A16 Promises of Someday

Teleplay George RR Martin
Director Thomas J Wright
Devin (Bruce Abbott), Young Vincent (John Franklin), Young Devin (Andrew Held), Young Mitch (Max Dattimo), Tomboy (Holly Sampson), Inspector (Fred Dennis), Mounted Cop (Fred Lerner), Travel Clerk (Janet Cole Notey)

Catherine believes her new partner, Devin, is not what she seems, and is stunned to discover that Devin is Father's long lost son. But Devin will go no back into the Tunnels — he hates Father...

A17 Down to a Sunless Sea

Teleplay Don Balluck
Director Christopher Leitch
Kipper (Cory Danziger), Steven (Jim Metzler), Helen Thompson (Maria Adams), Marcy O'Neill (Christine Jansen), Morrison (Robert Corinthwaite), Jenny Aronson (Terri Hanauer), Hal (Raymond Garcia), Concierge (Roger Nolan), Mercer (Eric Poppick), Tony (Thomas Trujillo)

Unaware of Vincent's existence, Catherine's dying ex-lover, Steven, returns. When he is spurned, Steven imprisons Catherine.

A18 Fever

Teleplay ... Mark and Michael Cassutt
Director Thomas J Wright
Mouse (David Greenlee), Winslow (James Avery), Mary (Ellen Greer), Kipper (Cory Danziger), Jenny Aronson (Terri Hanauer), Jamie (Irene Irvine), Cullen (David Clennon), Thorpe (Stan Ivar), Edmonton (Raye Birk), Alain Viso (Kay E Kuter)

Mouse and Cullen discover lost treasure in the tunnels, but the decisions about what to do with it threaten the community's existence.

A19 Everything Is Everything

Teleplay Virginia Aldridge
Director Victor Lobl
Kipper (Cory Danziger), Tony Ramos (Josh Blake), Vick Ramos (Robert Pastorelli), Milo Ramos (Will Kuluva), Eva

Ramos (Renata Vanni), Maria (Jennifer Balgobin), Joe (Paul Greco), Gypsies (Sam Ingraffia, Bob Maroff, Barbara Pilavian)

A gypsy boy, Tony Ramos, begs Catherine for help when his father is held responsible by the gypsies for a crime he didn't commit.

A20 To Reign in Hell

Teleplay Howard Gordon and Alex Ganza
Director Christopher Leitch
Paracelsus (Tony Jay), Winslow (James Avery), Pascal (Armin Shimerman), Mary (Ellen Greer), Jamie (Irene Irvine), Narcissa (Beah Richards), Erlick (Big John Studd)

Paracelsus still lives, but is badly scarred. He kidnaps Catherine as bait to capture Vincent, and plans to then take over the Tunnels from Father.

A21 Ozymandias

Teleplay George RR Martin
Director Frank Beascochea
Elliot Burch (Edward Albert), Mouse (David Greenlee), Moreno (Bill Marcus), Luz Corales (Julie Carmen), Elizabeth (Linda Porter), Sarah (Rutanya Alda), Ronni (Sue Giosa), Roth (Carl Strano), Simona (Gerald Castillo), Guard (Alexander Folk)

Elliot Burch is building the largest skyscraper in the world, but the deep foundations threaten to destroy the Tunnels. It looks like the only way to stop Burch is if Catherine agrees to marry him. Meanwhile, Mouse attempts to sabotage the building project and is caught.

A22 A Happy Life

Teleplay Ron Koslow
Director Victor Lobl
Charles Chandler (John McMartin), Young Catherine (Kelly Kehoe), Mom (Caryn West), Doctor Grafton (Sam Freed), Nancy Tucker (Betsy Brantley), Buddy (Richard Young), Rebecca (Mimi Craven), Jenny (Annette McCarthy), Kay (Dianne Turley Travis), Jeremy (Zachary Benjamin), Paul (Patrick Pankhurst), Jill (Marina Suriano), Patrolman (W K Stratton)

On the anniversary of her mother's death, Catherine has to rethink her life. Vincent says he will not see her again, as he believes Catherine should lead a normal life. Catherine visits an old friend for a taste of family life, and is faced with the choice of this type of future, or one with Vincent...

Mark Chappell

